BSFF 6

State Awards

FOR FILMS

(6)

PROGRAMME

Sa - 1958

APRIL 28, 1959

PROGRAMME

Tuesday, the 28th April, 1959 at 5-30 P.M. at Vigyan Bhavan

1. National Anthem
2. Introductory Speech by Dr. B.V. Keskar, Minister for Information and Broadcasting
3. Report of the Central Committee of Awards by Shri N.K. Sidhanta
4. Presentation of Awards by the President of India
5. President's Address
6. Speech of Thanks on behalf of Film industry by the President, Film Federation of India
7. National Anthem

INTERVAL

8. Exhibition of Feature film "Sagar Sangame" and Documentary "Radha Krishna" winning President's Gold Medals

Wednesday, the 29th April, 1959 at 6-30 P.M.

Reception by Minister of Information and Broadcasting at Rashtrapati Bhavan

RECIPIENTS OF STATE AWARDS FOR FILMS, 1958

ALL INDIA AWARDS

	Title of the film	*Producer*	*Director*	*Award*
	FEATURE FILMS			
1.	"SAGAR SANGAME" (Bengali)	De Luxe Film Distributors Ltd., Calcutta	Shri Debaki Kumar Bose	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2.	"JALSAGHAR" (Bengali)	Shri Satyajit Ray, 3, Lake Temple Road, Calcutta.	Shri Satyajit Ray	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3.	"SCHOOL MASTER" (Kannada)	Shri B.R. Panthalu, Padmini Pictures, 15, Balakrishna Road, Mylapore, Madras.	Shri B.R. Panthalu	All-India Certificate of Merit.
	DOCUMENTARY FILMS			
1.	"RADHA KRISHNA"	Films Division, 24-Peddar Road, Bombay.	Shri J.S. Bhownagary	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2.	"THE STORY OF DR. KARVE"	Films Division, 24-Peddar Road, Bombay.	Shri Neil Gokhale and Shri Ram Gabale	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its directors.
3.	"CALL OF THE MOUNTAINS"	Films Division, 24-Peddar Road, Bombay.	Shri A.K. Chaudhuri	All-India Certificate of Merit.
	CHILDREN'S FILMS			
1.	"VIRSA AND THE MAGIC DOLL" (English)	Little Cinema (Calcutta) Private Ltd., 47, Syed Amir Ali Avenue, Calcutta.	Shri Santi P. Chowdhury	All-India Certificate of Merit.

REGIONAL AWARDS

	Title of the film	*Producer*	*Director*	*Award*
(a)	(i) "MADHUMATI" (Hindi)	Shri Bimal Roy, Bimal Roy Productions, Mohan Studios, Kurla Road, Andheri, Bombay.	Shri Bimal Roy	President's Silver Medal.
	(ii) "LAJWANTI" (Hindi)	Shri Mohan Segal, De Luxe Films, Famous Cine Building, Mahaluxmi, Bombay.	Shri Narendra Suri	Certificate of Merit.
	(iii) "KARIGAR" (Hindi)	Shri Vasant Joglekar, 97, Worli Sea-face, Bombay.	Shri Vasant Joglekar	Certificate of Merit.
(b)	"DHAKTI JAOO" (Marathi)	Sarvashri Wamanrao Kulkarni and Vishnupant Chavan, Kelkar Film Exchange, Prabhat Nagar, Poona.	Shri Anant Mane	Certificate of Merit.
(c)	(i) "SAGAR SANGAME" (Bengali)		Shri Debaki Kumar Bose	President's Silver Medal.
	(ii) "JALSAGHAR" (Bengali)	Shri Satyajit Ray, 3, Lake Temple Road, Calcutta.	Shri Satyajit Ray	Certificate of Merit.
	(iii) "DAK-HARKARA" (Bengali)	Agragami Productions, 87, Dharamtalla Street, Calcutta.	Agragami.	Certificate of Merit.
(d)	"RONGA POLICE" (Assamese)	Shri Kanak Ch. Sarma, Milita Silpi Cine Production (Private) Ltd., Jorhat (Assam).	Shri Nip Barua	President's Silver Medal.
(e)	(i) "THANGAPADUMAI" (Tamil)	Jupiter Pictures Private Ltd., Greenways Road, Madras.	Shri A.S.A. Samy	Certificate of Merit.
	(ii) "ANNAYIN ANAI" (Tamil)	Shri A.M.M. Ismayil, Paragon Pictures, 21, New Boag Road, Madras.	Shri Ch. Narayanamurthy	Certificate of Merit.
(f)	(i) "PELLINATI PRAMANALU" (Telugu)	Jayanthi Pictures (Private) Ltd., 66, Usman Road, Madras.	Shri K.V. Reddi	President's Silver Medal.
	(ii) "MANGALYA BALAM" (Telugu)	Annapurna Pictures Private Ltd., 34, Bhagirath Ammal Street, Madras.	Shri A. Subba Rao	Certificate of Merit.
(g)	"SCHOOL MASTER" (Kannada)	Shri B.R. Panthalu, Padmini Pictures, 15, Balakrishna Road, Mylapore, Madras.	Shri B.R. Panthalu	President's Silver Medal.
(h)	(i) "NAIR PIDICHA PULIVAAL" (Malayalam)	Shri T.E. Vasudevan, Associated Producers, 11, Gopalkrishna Road, Madras.	Shri P. Bhaskaran	Certificate of Merit.
	(ii) "RANDIDANGAZHI" (Malayalam)	Neela Productions, Post Bag No. 51, Trivandrum.	Shri P. Subramoniam	Certificate of Merit.

President's Gold Medal for the Best All-India Feature Film and President's Silver Medal for the Best Feature Film in Bengali

SAGAR SANGAME (Bengali)

Produced by De Luxe Film Distributors Ltd., Calcutta.

Directed by Shri Debaki Kumar Bose

Dakshyani, a 40 year old widow of a Brahmin Zamindar living in a village, wishes to go on a pilgrimage to Ganga Sagar, an island about 50 miles away from Calcutta where the holy river Ganges flows into the sea. She decides to go in a humble way along with the humbles accompanied by three other old widows of the village. The Naib makes arrangements with a guide who promises special care for the party and Dakshyani sets out on the pilgrimage.

She comes to Calcutta and gets into the boat for Sagar Island.

The boat is overcrowded and its atmosphere unclean. She discovers to her disgust that a portion was screened off to accommodate a number of women of easy virtue. She wants to quit the boat but the guide assures her that the offending women would be transferred to another boat awaiting ahead.

The boat sails and troubles start soon after. From behind the screen comes out Batasi, a tiny flame of a girl with a cage in hand holding a bird. She demands a passage to go through the packed-to-capacity crowd who resents. She abuses and behaves in a manner that reveals her belonging to a low type. Dakshyani butts in only to be greeted with further abuse and insult. Stunned to the core, she keeps quiet. The boat moves on and Dakshyani realises that she had been bluffed by the guide who had no intention of transferring the undesirables into another boat.

A couple of days later the boat is overtaken by a storm. Almost at once comes a violent crash. A big merchant vessel, having lost its moorings, came upon the smaller passenger-carrying boat, tearing it to pieces. In the dark night, helpless human beings struggle, shriek and wail. In a few minutes, all is over and quietness prevails.

Dakshyani, floating in the water supporting her body on a broken piece of the boat, hears the groans coming out of a lump of rugs. She is no other person than the harlot's daughter, Batasi, now a pitiable wreck, struggling for life. With intense hate, she gives Batasi a jerk dislodging her to her doom. With last hope of life gone, she goes down the water with a heart-rending cry. Touched to the core, Dakshyani immediately throws herself after her forgetting everything, even her own safety. She picks Batasi up and with great efforts swims towards the shore with the load.

Little Batasi realises that she is all alone in the world now. One of the rescuers, out of pity, holds out hope that her mother might have been picked up and taken to the Camp Hospital at Sagar Island. Batasi nurses this little hope.

Dakshyani decides to proceed on the pilgrimage even after this disaster. She asks one of the local helpers to find her a boat to take her to Sagar. While awaiting the arrangement, she spends a night in a wood cutter's cabin along with Batasi. You do not read Dakshyani's thoughts at the moment but you see Batasi's vain efforts to please her saviour.

সাগর সঙ্গমে

Journey in a merchant vessel was arranged. Dakshyani offers money to a local with a request to send Batasi back to Calcutta. But he apologetically declines and suggests her making over the girl to any Sewa Samiti at Sagar. Another boat journey is made and you see Batasi again trying to come close to Dakshyani in different ways. But the lady's attitude is still firm and unbending.

The holy destination is reached at least. Dakshyani entrusts Batasi to a volunteer attached to a Seva Samiti and gives him a couple of rupees to be given her. She thus frees herself to attend to her religious rites.

Batasi even at tender age has no difficulty in realising that to Dakshyani she was an unwanted burden. She had tried to enlist Dakshyani's sympathies but all her efforts had proved futile.

While a Sevak Samiti volunteer makes enquiries at the Police Station as to what can be done about Batasi, she slips away to search for her mother.

Meanwhile, a volunteer informs Dakshyani of Batasi's disappearance from the Police Station and returns the couple of rupees Batasi had refused to accept. For the first time Dakshyani feels restless over the poor creature. Her motherly instinct receives a prick. The social service organisations do their best to find Batasi. They try to draw her attention through the loudspeakers.

Early next morning, Batasi was found near Dakshyani's shelter in a huddled state. Dakshyani feels touched to hear from her of her sad plight since she was separated from Dakshyani. Dakshyani takes her into her own shelter, comforts her and feeds her.

With the tender care of a loving mother, Batasi feels revived and her faith in Dakshyani returns—the two spend some time together in harmony and they seem to be united for ever.

Doubts creep into Batasi's mind when she finds Dakshyani booking only one berth in a steamer for journey back to Calcutta. Dakshyani arranges to deposit Batasi in a Rescue Home who would take care of her at Dakshyani's expense.

When the time of departure approaches, Dakshyani buys all that Batasi might need and all that Batasi wants. The purchases include a beautiful image of goddess Lakshmi. Dakshyani takes Batasi to the Rescue Home. Batasi's dream castle crumbles. She understands Dakshyani's plan and her inner feelings are crushed. She throws the image away and falls into a swoon never to survive.

To Dakshyani, the whole horizon of life changed in a moment. She sees new light and feels the call of her heart. To this childless woman it is a call to rise above dogmas and conventions and to cast away pride and prejudices to accept the truth. At once she begins to pray for Batasi's recovery. No longer has she any doubts and qualms and she decides that if God spares her life she would take her to her husband's home. If difficulties arise, she would take her to her father's home or to any other place if needs be ; but take her she must with her. She sends for another berth in the steamer for Batasi.

Batasi's soul leaves its mortal frame. Dakshyani's problems disappear too but she stands stunned before the dead child which had become her own. With tears rolling down her cheeks Dakshyani tries to move away. The Hospital doctor interrupts her. He asks her for the necessary particulars, names of the patient and her parents.

Dakshyani prepares herself and asks for a piece of paper. The steamer ticket for Batasi had just arrived. Dakshyani picks it up and pens down that Batasi was her daughter and her father was Jogesh Chandra Mukherji, her late husband.

সপ্তর্ষি রায় পরিচালিত কল্পান্তরের
তুলসীধর
পত্রোদয় নিবেদন

All-India Certificate of Merit for the Second Best Feature Film and Certificate of Merit for the Second Best Feature Film in Bengali

JALSAGHAR (Bengali)

Produced by Shri Satyajit Ray for Aurora Film Corporation of Calcutta.

Also *directed by* Shri Satyajit Ray.

Zamindar Biswambhar Roy belonged to a lineage of feudel system hoary with tradition. His predecessors for the first three generations accumulated wealth. The fourth generation ruled to consolidate the prosperity. But the fifth and sixth generations lived a life of pleasure and left behind a huge liability. All that was left disappeared in an ocean of debt during the period of Biswambhar.

Proud of his heritage Biswambhar was not one to yield to circumstances. With due pomp and glory he celebrated the sacred thread ceremony of his only son Bireswar by pledging some family jewels and ornaments. His palace resounded with music and songs.

A few days after the celebrations, Mahamaya, wife of Biswambhar, left for her father's place with her son. She entreated Biswambhar to be more careful about his expenses and not to squander away money unnecessarily. The rich moneylender and businessman, Janardan Ganguli's son Mahim Ganguli, has built a house of a modern design. During the absence of Mahamaya, he came to invite Biswambhar to his house at a ceremony. Biswambhar could not put up with the showings off of an upstart. He curtly refused the invitation on the plea that on the same day he had the celebration of 'Homage day' at his palace.

Mahim left in disgrace. In spite of his promise to Mahamaya Biswambhar pledged the remaining jewels and ornaments of the family through his Naib Taraprassanna. He ordered a grand celebration to mark the occasion and sent word for the return of Mahamaya and his son. On the day of the celebrations a storm came up. In the evening in Biswambhar's JALSAGHAR while Ustad Ujir Khan was singing Khayal of the melody Mian-ki-Malhar, the news came that the pleasure boat bringing back Mahamaya and Bireswar had been caught in a storm and it had not been possible to rescue them. Such a tragic news stunned Biswambhar.

Four years passed away. Biswambhar lost his all, except a piece of land which he enjoyed as a sebait, in a verdict from the Privy Council. Of his retinue he was only left with his Naib Taraprassanna and Khansama Ananta. Biswambhar settled on a life of bland existence shunning all pleasures. By an irony of fate Mahim Ganguli is now the Zamindar of the place. He has built a Jalsaghar in his palace and he comes to invite Biswambhar to grace the occasion by his presence. His words were tinged with a touch of irony. This time also Biswambhar refused the invitation on ground of indisposition. Once a connoisseur of music, Biswambhar felt restless as the music of Kathak dance of Krishnabai dancing in Mahim's house reached him. Lost in jealous hatred Biswambhar decided to throw a jalsa of a dance of Krishnabai in his Jalsaghar which had remained closed from the day his wife and only son had died.

Jalsa is arranged by spending the last farthing of the estate. Mahim is one of the guests in the Jalsa. To prove that the glory of his family is still not lost Biswambhar offers the last mohurs as a present to the Baiji or the dancing girl.

But this Jalsa proves to be the proverbial last straw. In a franzy of satisfaction to have been able to insult Mahim, he drank to an excess. In spite of his Khansama Ananta's entreaties he orders his horse "TUFFAN" to be brought out with equipage and in his drunken condition he rides away in a gallop on his favourite horse, Tuffan.

All India Certificate of Merit for the Third Best Feature Film and President's Silver Medal for the Best Feature Film in Kannada

SCHOOL MASTER (Kannada)

Produced and directed by Shri B.R. Panthulu, Padmini Pictures, Madras.

Ranganna is an idealist teacher who settles down in his native village Maloor with his wife, Seethamma, sons Ravi and Gopi and daughter Gauri, as the Headmaster of the Panchayat Board School. Soon he finds out that Nagappa, the Chairman of the Board, is misappropriating the funds and the services of the school. Although he wins the hearts of all others in the village, Nagappa becomes his enemy. In his attempt to avenge, Nagappa sets fire to Ranganna's House. He is caught and sent to jail for seven years. Nagappa's only daughter, Radha, comes to live with Ranganna's family where she falls in love with Gopi and they decide to marry. After his return from jail, Nagappa poses himself as a friend of the family and lends money to Ranganna. Both Ravi and Gopi are married to Gita and Radha respectively, and find jobs elsewhere. After the sons have left, Nagappa brings attachment on the house of Ranganna. Vasu, a former student of Ranganna, who has become a DSP by now, by chance notices the auction sale of the house and purchases it for handing it over back to Ranganna. In the meanwhile, Ranganna who is staying with Gopi, and Seethamma who is staying with Ravi, do not receive good treatment at the hands of their sons and daughters-in-law. Seethamma, learning that Ranganna was ill, starts immediately from Shimoga to see him. At the same time Ranganna also anxious to see his wife starts for Shimoga from Mandya, where he is living with Gopi. But due to Nagappa's mischief, Ranganna was arrested by the police on the platform for an alleged theft. Seethamma arriving on the same platform goes to the Police Station and they are brought before the DSP, Vasudeva. Gopi discovers Nagappa's plot and brings witnesses to prove the innocence of Ranganna. Ranganna is set free and Nagappa is punished.

President's Silver Medal for the Best Feature Film in Hindi

MADHUMATI (Hindi)

Produced and directed by Shri Bimal Roy
Bombay

Madhumati is a film depicting eternal love of two lovers, Devinder and Radha, who had loved each other also in their former life as Anand and Madhumati. The film begins with Devinder hastily driving towards railway station to receive his wife Radha, but was prevented from proceeding further due to some landslide on the road. He took shelter in an abandoned place once owned by some small Rajas. Having gone there he thinks that he had seen the place before and asks the keeper of the house about some details he remembers about it. The keeper affirms those details whereupon Devinder remembers having gone there as Anand in the capacity of a manager on the estate of Raja Ugarnarain. He also remembers his falling in love with Madhumati, daughter of Pahan, a banished 'king' of the hill folks. But the lustful eyes of Raja Ugarnarain fell upon Madhumati and he managed to lure her away to his palace in the absence of Anand. Hearing this from his faithful servant, Anand rushed back to the palace where Ugarnarain's men beat him to pulp and threw him away out of the borders of the estate. Anand regained consciousness in a hospital and there met Madhvi, whose appearance was exactly like Madhumati. She promised him to find out Madhumati and a successful plot was laid in which she appeared in Madhumati's clothes before the Raja,

who was so shocked to see her but he learned on the truth that Madhumati had jumped to her death from the terrace. Having remembered this story Devinder realised that his present wife Radha was none else but Madhumati in her former birth. Soon the mist was cleared, but he heard a report that the train in which his wife, with a new born child was travelling had met with an accident. He rushed to the station and was greatly relieved to find Radha and the child safe

President's Silver Medal for the Best Feature Film in Assamese

RONGA POLICE (Assamese)

Produced by Shri Kanak Ch Sharma, Mukta Silp. Cine Production (Private) Ltd., Jorhat.

Directed by Shri Nip Barua.

The story of "Ronga Police" is woven round the lower middle class family of Bhubon Bora, a school master. Of the three sons of the poor school teacher, one was a Magistrate, Robin, the second a Police Constable, Nanda, and the third an uneducated jobless youngman, Naren, who was addicted to vices. The widowed daughter Maran with her son Dulu was the last straw on the camel's back.

The purse of the school teacher was greatly strained on the education of his eldest son, who subsequently became a Magistrate. He, therefore, could not afford to give proper education to his other two sons.

Magistrate Robin paid a deaf ear to all the problems of his household at the advice of Mira, his educated and aristocratic wife. At last, he took up his residence in a rented house with a view to maintain his standard and dignity, leaving the burden of the entire family on the shoulders of his brother Nanda.

Bhubon is sick. The poorly-paid Police Constable is helpless. Rebuked by his brother, misbehaved by his sister-in-law, distracted Naren tried to earn Rs. 30/- to buy medicines for his sick father, through unlawful means. Naren appeared before Nanda as a murderer at a time when their father was dying. The disciplined Police Constable decided to perform his duty by arresting his criminal brother.

President's Silver Medal for the Best Feature Film in Telugu

PELLINATI PRAMANALU (Telugu)

Produced by Jayanthi Pictures (Private) Ltd., Madras

Directed by Shri K. V. Reddi

Pellinati Pramanalu is the story of one Krishna Rao, an educated young man, who is married to a very good natured sweet looking girl, Rukmini. He holds a good job and has three children and, for all purposes, leads a comfortable home life. But somehow or other he begins to feel that there is something lacking in the companionship of his wife, who though loving her husband, is more engrossed with the children. At this time, he is attracted towards his office stenographer, Radha, whose sparkle and vivacity give him a satisfactory change from the drab monotony of home life. Forgetting all his marriage vows, he actually falls in love with Radha. But fortunately for him and for everyone else, Radha is a self-respecting girl and she gives Krishna Rao a befitting lesson as to how to respect ladies. The memory of the marriage vows brings back Krishna Rao to Rukmini again.

Certificate of Merit

LAJWANTI (Hindi)

Produced by Shri Mohan Segal, De Lux Films, Bombay

Directed by Shri Narendra Suri

Husband's neglect towards the emotional needs of the wife is the theme dealt with in the film "Lajwanti". Nirmal Kumar was a very flourishing Advocate, most of whose time was spent in his professional activities. But all the comforts provided by the fabulous wealth of this successful Advocate could not be a remedy to the loneliness of his wife Kavita, who, along with her infant daughter Renu, always suppressed her feelings.

Sunil, a common friend of Nirmal Kumar and Kavita from College days, after returning from England, was very happy to see his old friends happily settled in life. However, soon after he could feel the agony of Kavita's mind But he was prevented by Kavita from discussing it with her husband In the meanwhile, there was considerable gossip about Kavita and Sunil's moving together, which poisoned Nirmal Kumar's mind and he accused his wife of infidelity She was driven out of his house and her child also was retained by her husband.

Sometime afterwards Nirmal Kumar was brought to his senses by Sunil, who made him realise that Kavita was a faithful wife Thereupon a frantic search for Kavita begins and when they were about to be united, the train in which Kavita was travelling met with an accident and Kavita was presumed to be dead. After this, Nirmal Kumar left the old town with his child and settled down at a new place His daughter, now grown up, looked after him Once he had been to Allahabad to fight out a case in the court He heard a voice over the radio which he recognised as that of his wife Kavita He rushed to the radio station and found his wife alive He profusely apologised to her and she agreed to go back with him. But Renu her grown up daughter, refused to accept her as her real mother, thinking that her father had brought a step-mother for her Kavita, therefore, in desperation goes out with a view to putting an end to her life. In the nick of time, however, Sunil convinces Renu about the real identity of Kavita by showing some old photographs and all of them rush out to save Kavita before any thing untoward happens Hearing Renu call "mother" to her, Kavita madly runs towards her daughter and the family is again re-united

Certificate of Merit

KARIGAR (Hindi)

Produced and directed by Shri Vasant Joglekar Bombay

Shankar, a skilled carpenter, was fighting for a job. He had a loving wife and an eight year old son. Due to his unemployment, Parvati, his wife, was doing a menial's job at a rich man's house. This rich man had a furniture workshop, which was in need of some new hands. Through the good offices of the rich man's wife, Shankar was offered a job in the workshop but when he actually went there, he found that carpenters employed on a temporary basis had to bring their own tools. But for the maintenance of his family he had one by one sold all his tools and there was now a problem as to how to procure these tools. Having failed to secure help from any other quarters Parvati decided to sell her auspicious ornament 'Mangal Sutra' as a last resort. Shankar pawned the ornament and raised some money to purchase his tools. In his joy of having secured a job, he was dreaming of sending his son to school who had so far been doing odd jobs e.g. a shoe-shine boy. He started for the workshop along with his tool bag and his son also accompanied him. On their way they halted for a while on the Chaupati stand of Bombay for some relaxation when the tool bag was stolen away by some miscreant. In the meanwhile, his employer's house had been broken open and ornaments were stolen. Parvati, his wife, was suspected for the theft. While Shankar and his son were in pursuit of their lost tool bag, the robber who had decamped with the rich man's jewelery was seen by them running away. A great similarity between the two bags brought Shankar into trouble when he caught hold of that person. The police came and caught Shankar having in his possession the jewellery bag. It was difficult for him to prove his innocence. But luckily for them all, Shankar's little son could locate the real culprit who was handed over to the police. The rich man repented for the bad words he had said to Shankar and he was given his job at the factory.

Certificate of Merit

DHAKTI JAOO (Marathi)

Produced by : Shri Wamanrao Kulkarni and Shri Vishnupant Chavan, Poona

Directed by : Shri Anant Mane

Govind, a middle-class school teacher, was happily married to Radha. They had lost all their children and were showering their affections on Ram, Govind's younger school-going brother. Although it was difficult to balance the monthly budget within the small salary of Govind, they did not neglect Ram's education. Ram, now educated, became an engineer and was married to Shobha of Sangli. Shobha, who was the daughter of rich parents, could not, however, manage to do all the household jobs in this poor family. She went back to her parents and ultimately upon the pleadings of Govind and Radha came back to stay with them along with her parents. Gradually the purse-strings were passed over to Shobha and Govind and Radha became unwanted and neglected persons in the house. Ram was transferred to Jamnagar. As fate would have it, both Radha and Shobha became pregnant simultaneously. At the time of the delivery of their sons, the babies were accidently exchanged, Radha's going to Shobha and vice versa. This exchange of babies was known to the midwife and Govind's aunt who had come to stay with them during this period. They did not disclose it to their mothers. Shobha's baby with Radha was named Bal Krishna and Radha's baby with Shobha was named Sukumar. Bal Krishna and Radha were neglected and both of them suffered much in health. Bal Krishna became seriously ill and the doctor diagnosed it as diphtheria. He was removed to hospital and Radha and Govind also went with him. The midwife could no longer bear the vicious secret and she disclosed it to Shobha that Bal Krishna was really her son. Thereupon Shobha rushed to the hospital where the doctor declared that he was out-of-danger. In the meanwhile, Radha had disappeared. Govind rushed back to the house only to find Radha lying dead before the deity. He decided immediately to leave the wretched home with Sukumar but Shobha repented for all her tyrannies, behaviour and falling to his feet dissuaded him from doing so.

Certificate of Merit

DAK HARKARA (Bengali)

Produced by Agragami Productions, Calcutta
Directed by Agragami

This is a story of a night mail runner, whose name is Dinabandhu Dass. He is an agriculturist and is extremely honest and God-fearing. His only son Nitai is completely reverse in character and he laughs at all the moral ethics followed by his father. A conflict arise between the father and the son when the father wants the son to take up to cultivation of the land and the son wants to become a motor driver. This conflict is further accentuated when the son decides to marry a prostitute girl, Basanti. Dinabandhu Dass opposes this, whereupon Nitai leaves his house.

That very night Dinu carries his mail bag with a heavy heart. It is a dark stormy night and he finds it difficult to walk through the foul weather. Suddenly he was attacked by a man in the jungle and in the flash of the lightening, Dinu saw that the attacker was none else but his own son Nitai. Nitai wanted to rob the money of the mail bag for marrying Basanti. Dinu, however, puts up a tough fight and Nitai strikes his father with a rod. At that moment a car appears on the road and Nitai flees away leaving his father who was with the mail bag coming to his senses. Dinu is rescued and put to hospital safely. Upon police enquiry Dinu refuses to give out the name of his son as the person who attacked him. When he returns to his village from the hospital, he was ridiculed by villagers and even his wife.

Years passed away without any news of Nitai. Nitai's mother also dies one day and Dinu is left alone. He carries as usual his mail bag. One day he finds a street boy on the railway platform who looks like younger Nitai. Upon enquiry he found out that he was the son of Nitai, born of the prostitute girl. It was very hard for him to accept him as his grandson. But one day he received a parcel which carried a medal and a letter which said that Nitai had been working all these years as a sailor and during a ship wreck, he died heroically in order to save others. Overwhelmed with grief, Dinu is further consoled to learn that though Nitai fled away as a robber, he died as a saint and he decides to accept the son of Nitai as his grandson.

Certificate of Merit

THANGAPADUMAI (Tamil)

Produced by Jupiter Pictures Private Ltd., Madras.

Directed by Shri A.S.A. Samy.

This is a story depicting the unqualified devotion that Indian women have for their husbands. Selvi, the daughter of a very rich merchant in Worrior, was celebrating the memory of goddess Kannagi in the form of a dance drama. During this dance she faints and Manivannan, a young physician, is sent for to attend on her. They fall in love with each other. The father of Selvi, Mathuvelar, first opposes their marriage but ultimately permits it.

In the adjoining region of Kapalpuri there was a very aged Ruler. His young sister, Raj Vadana, was an ambitious woman, and had an eye on his throne. She, with his Commander-in-Chief, Villavan, was plotting to capture the throne somehow. Raj Vadna also had a desire to secure the two precious stones that had been embedded as the two eyes of goddess Kannagi, which were gifted by Mathavelar. So Villavan demands those stones from Mathuvelar, who refuses. Villavan, thereafter, asks his soldiers to remove those stones forcibly but when a soldier attempts to do this, he becomes blind. So threatening revenge, he sends a court dancer, Maya Mohini, to destroy the house of Mathuvelar and his son-in-law Manivannan. They very cleverly managed to get Manivannan to sign a document that he would perpetually be a slave to the Kingdom of Raj Vadana. Seeing that Maya Mohini had developed some affection for Manivannan, Villavan arrested her and brought her before Raj Vadana. Raj Vadana orders her beauty to be destroyed by fire. In the meanwhile, Manivannan with his wife had come to Kapalpuri and was sent for by the King as a physician. Raj Vadana cunningly puts poison in the medicine given to the King by him and when he dies, he is arrested for murder. She assures him to let him off provided he agrees to become her lover. He refuses and she throws him in jail for murder. On learning this Selvi rushes to the palace, where she is ordered to bring the two precious stones from the statue of goddess Kannagi. In order to save her husband and son she agrees to bring the precious stones. After bringing these precious stones she rushes towards her husband, who is being led away for trial and finds that his eyes had been removed. She asks Raj Vadana as to how Manivannan lost his eyes to which she did not answer. Raj Vadana conducts a mock trial in which she accuses Manivannan

of murder and attempts to molest her. Sevi breaks the carriage and speaks some hot words against the Queen. Vasavan, who could not tolerate this, strikes her on the head. She falls down unconscious and Manivannan, thinking his wife to be dead, tells the entire story of what had transpired between him and Raj Vadana. Sevi, who had regained consciousness, hears this and embraces her husband and abuses the Queen. Sevi challenges the Queen to touch the two precious stones if she had not murdered the King and had not put out the eyes of her husband. The Queen had no alternative but to touch the stones. As soon as Raj Vadana touches the stones, there is an earthquake and the entire palace and eye-doctors are destroyed. Sevi rushes with her blind husband and child to the Kannagi temple and puts back the two eyes she had removed from the deity. Answering her prayer goddess Kannagi restores the eyes to Manivannan and they are re-united.

Certificate of Merit

ANNAIYIN ANAI (Tamil)

Produced by Shri A.M.M. Ismayil, Paragon Pictures, Madras.

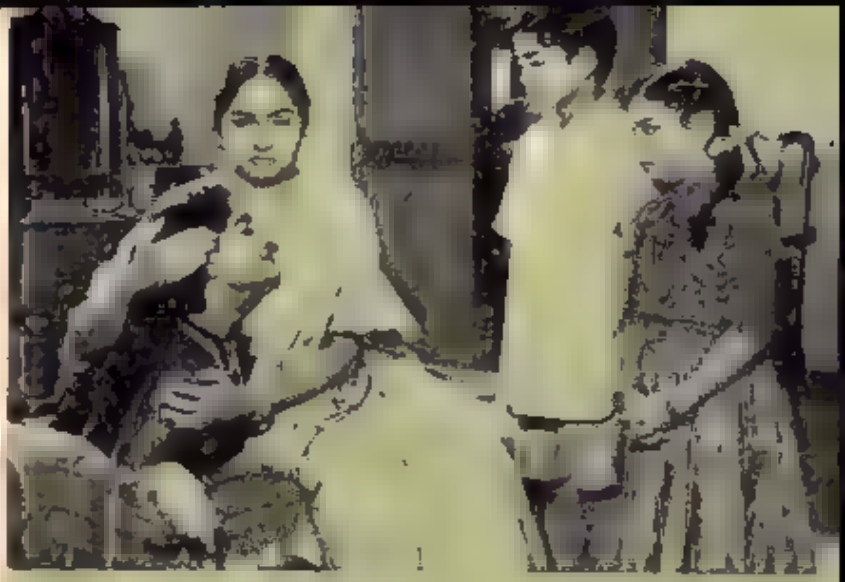
Directed by Shri Ch. Narayanamurthy

Shankar was the manager of Paropakaram's factory. Paropakaram sends him to jail on a false charge of murder which he himself had committed. Gauri, Shankar's wife, is going to have the first baby. Shankar manages to escape from the jail and sees Gauri just after the baby Ganesh was born. He exhorts her to avenge his enemy Paropakaram, through his new born son and flees there. Ganesh, after he is grown up, goes for his college education at Madura. He is not aware of the circumstances in which his father had died and his mother had suffered at the hands of Paropakaram.

In the college, he comes across Karunakar, father of Shankar, who had driven out Shankar 25 years back for marrying against his wishes. The grandson and

grand-father come to know each other and before his death, Karunakar leaves his property for Ganesh. In the meanwhile, Gauri reveals the circumstances in which Shankar had died and secures a pledge from Ganesh to take revenge against Paropakaram. Ganesh builds a house, invites Paropakaram to it, reveals his identity and manages to detain him in cell of his house.

Prema, Paropakaram's daughter, tries to find out where her father has gone and Balu, the adviser in the factory, who wishes to marry Prema, promises her to reveal her father's whereabouts if she marries him. When the marriage celebrations have been finished, Sundari, whom Balu had promised to marry, exposes him. Ganesh also supports her and the marriage is broken, and Prema and Ganesh garland each other. In the meanwhile Balu manages the escape of Paropakaram from the cell of Ganesh's house and brings him to his house and keeps him in his own cell. He lodges a complaint in the police station against Ganesh about Paropakaram's disappearance. Ganesh is arrested and taken to the police station. Balu promises to let off Paropakaram when Ganesh is hanged. In the court Ganesh denies that he had murdered Paropakaram and promises to bring him back. He is let off on parole. Balu had also arrested Prema and kept her in another cell. Balu helps Prema in the presence of Paropakaram who reveals where all his ill-gotten wealth was hidden and gives him the key of that place. When Balu departs for that house Paropakaram quickly releases Prema and asks her to run out and protect Ganesh. Paropakaram and Prema enter the court just in time and Ganesh is declared not guilty. Ganesh who still faces the charge of wrongful confinement is absolved of this charge at the request of Paropakaram and is set free.



Certificate of Merit

MANGALYA BALAM (Telugu)

Produced by Annapurna Pictures Private Ltd., Madras.

Directed by Shri A. Subba Rao.

Parvathamma has a son, Papa Rao, and daughter, Seetha. Against the wishes of the parents, Seetha had married Ramiah, son of a poor agriculturist. Therefore families of Seetha and Papa Rao are not on good terms. Papa Rao had a daughter, Saroja, and a son, Suryam. Seetha has a son, Chandram. Once she becomes seriously

di and Parvathamma goes to see her. On her death bed, Seetha requests Parvathamma to end the differences between these two families by giving away Saroja in marriage to Chandram, her son. As the condition of Seetha deteriorates, Parvathamma celebrates this marriage even before the arrival of Saroja's father, Papa Rao. Papa Rao does not like it and takes his daughter back to his home. Seetha dies. Kantamma, wife of Papa Rao, asks her husband to file a suit according to the Sharia. Yet as the daughter is a minor, Ramudu, Seetha's husband, was found guilty and was fined Rs 2000.

Fifteen years later, Saroja is a grown up woman. The news of her marriage with Chandram was kept secret and she had completely forgotten the incident. Chandram, who is studying in the college was told by Parvathamma of his early marriage. He had gone to the village on a vacation. She requests him to get his wife back and thus unite the families. He goes to the town and finds that Papa Rao and family are leaving for Tirupathi. He meets Saroja but does not reveal his identity. Saroja is attracted to him and hopes to marry him, without knowing that he is her own husband. Papa Rao, in the meanwhile, was negotiating Saroja's marriage with one Kariyam. Suryam, brother of Saroja, tells her that she is already married and should keep away from Chandram, not knowing that Chandram was her husband. She decides to have nothing to do with her lover, Chandram. In the village, Parvathamma falls sick. She is brought to the town and she reveals the identity of Chandram to Saroja. But Papa Rao is still going ahead with marriage preparations of Saroja. Parvathamma asks Suryam and Chandram to prevent this marriage from taking place. They hatch a plot and ultimately succeed in changing the mind of Papa Rao. The two families are re-united and all are happy.

Certificate of Merit

NAIR PIDICHA PULIVAAL (Malayalam)

Produced by Shri T.E. Vasudevan, Associated Producers, Madras.

Directed by Shri P. Bhaskaran

The story of "Nair Pidicha Pulivaal" revolves around the romance of Chandran, a trapeeze artiste, and Thangam, the daughter of a poor village tavern keeper. The story starts with the background of a rivalry between Pathal Nair, the God-fearing and simple-hearted father of Thangam and Kattappa Kurup, native hotel-keeper in the same village. In the fray are Gopi, a well-to-do young man dismissed from Police for his undesirable activities and Kochunni, the eccentric son of Kattappa Kurup, both aspiring for the hands of Thangam as also Lalitha, a co-worker of Chandran who is infatuated with him.

When the Peninsula Circus, in which Chandran works, arrives in the village, Pathal Nair recognises in Chandran an old lad of the village and thus draws Chandran towards him. And naturally enough, Nair secures a contract for catering to the circus team, much to the chagrin of Kurup.

It is not long before the re-union of Chandran and his childhood playmate Thangam develops into love. At this stage Gopi conspires with Kattappa Kurup and arranges for an assault on Chandran who is put out of action. The returns of the Circus dwindle, the proprietor runs into debt with Pathal Nair and reluctantly leaves the town after pledging a few animals. Nair himself is in

debt now and has to feed the animals also. A few monkeys let loose by Kalyaniamma, Nair's wife, gives Gopi the eagerly awaited chance. He works up the feelings of the people in the village and obtains from them a petition addressed to the Police authorities complaining that the animals in the compound of Pattal Nair constitute a threat to the lives and property of the villagers. Gopi retains the petition and sends one of his accomplices to Nair in the guise of a police officer who threatens to shoot the animals if they are not sent out of the village. Nair is in a predicament and Kalyaniamma appeals to Gopi for help promising the hands of Thangam in return. Gopi agrees and the date of the marriage is fixed.

The news of the developments in the village reach Chandran and the Circus Proprietor and in a frantic bid to raise the money required for redeeming his pledge, the proprietor agrees to Chandran's proposals for a performance on the trapeeze without the usual nets, thus attracting larger crowds. He nearly meets disaster in his first attempt, owing to a trick played by the sorely disappointed Lalitha, who in despair commits suicide. Undaunted, Chandran persists and he and the proprietor reach the village on the day fixed for Thangam's marriage with Gopi. In the pandal, Kochunni succeeds in breaking up the marriage at the last moment by releasing a tiger. Gopi takes shelter from the tiger's wrath inside a firewood shed. It is at this moment that Chandran enters the scene and follows the tiger into the shed. A few minutes later Chandran emerges victorious with the dead tiger, but Gopi dies of the wounds inflicted by the tiger. Kochunni is arrested by the Police, but he walks away in peace with the loving words of thanks spoken by Thangam still echoing in his ears, a dear memory he will always cherish. And Chandran and Thangam are at last joined in wedlock.

All-India Certificate of Merit for the Second Best Documentary Film

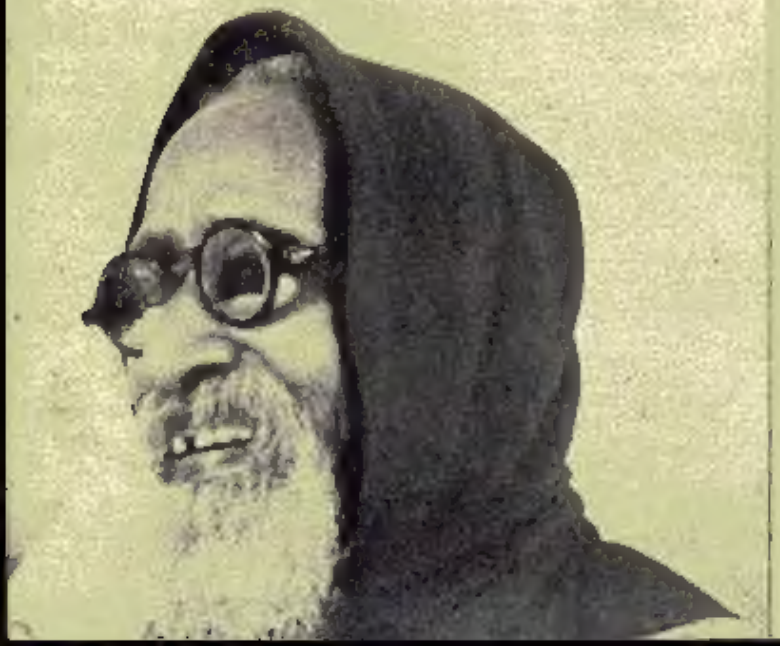
THE STORY OF DR. KARVE

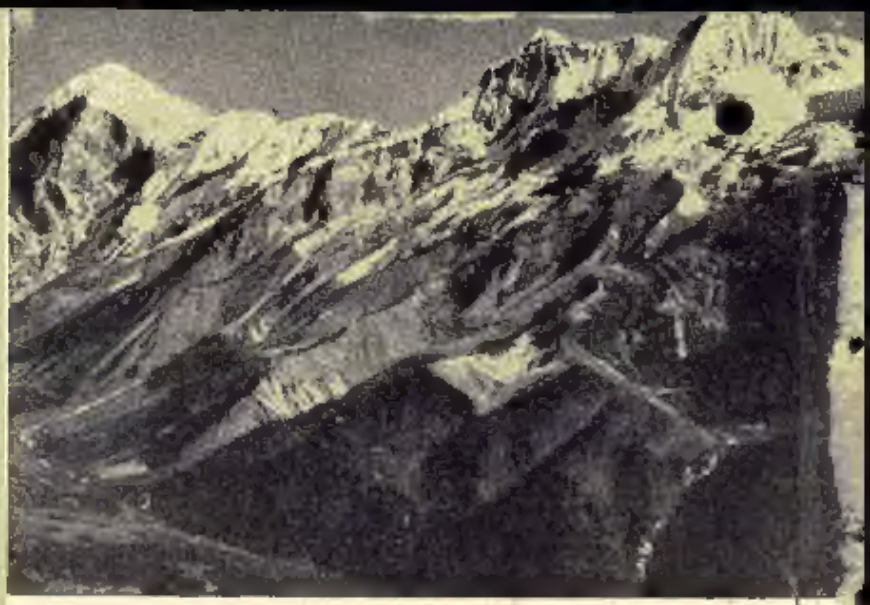
Produced by the Films Division, Bombay.

Directed by Shri Neil Gokhale and Shri Ram Gabale.

A glowing tribute to the life and work of Dr. Dhondo Keshav Karve is paid in the Films Division's documentary "THE STORY OF DR. KARVE".

Emancipation of women of India and their restoration to their rightful place was the ideal that inspired Dr. Karve and today the Mahila Vidyalaya and the Women's University founded by him stand as monuments to a life-time of struggle against orthodoxy and its obscurantist practices. The film depicts Dr. Karve's struggle for the uplift of women and his ultimate triumph.





All-India Certificate of Merit for the Third Best Documentary Film

CALL OF THE MOUNTAINS

Produced by the Films Division, Bombay.

Directed by Shri A.K. Chauduri.

The snow capped peaks of the mighty Himalayan Ranges have always been a challange to the mountaineers all over the world. Uncommon courage and endurance are essential for mountaineers to face the trials and tribulations of mountain climbing.

The Himalayan Mountaineer's Institute in Darjeeling was established by the Government of India to encourage mountaineering among the youth of the country. Films Division's documentary "CALL OF THE MOUNTAINS" revolves round one of the treks organised by this Institute. Some exciting shots of this hazardous trek are included in the film.

Certificate of Merit

RANDIDANGAZHI (Malayalam)

Produced by Neela Productions, Trivandrum.

Directed by Shri P. Subramoniam.

Chirutha is a daughter of Kali, a short-tempered middle-aged man. Koran and Chattan, two youths of the town, are attracted towards Chirutha and aspire to marry her. Koran's father, Velutha, is against his son's marrying Kali's daughter, as he cannot tolerate the impossible conditions imposed by Kali. But in spite of his father's protest, Koran decides to marry her and incurs some debt from Ouseph, moneylender, for payment to Kali in order to marry Chirutha. The marriage takes place, but Velutha, Koran's father, does not allow Koran and his wife, to stay with him. He takes shelter at a friend's house and with his untiring efforts successfully cultivates a portion of land allotted to him. But when the crop comes, Ouseph takes the crop entirely against his debt and refuses to pay any labour charges to the workers. Velutha, Koran's father having got nothing, lost his hut in the rain and storm and approaches his son for shelter. Velutha dies and Koran has no place to bury the dead and the dead body has to be disposed of in the lake. In the meanwhile, Chacko, only son of Ouseph, spends his money on wine and women and when pressed by his creditors steels and sells paddy from his house. The blame is put on Koran. Koran hides himself from the police and taking advantage of his absence, Chacko enters his house and tries to molest Chirutha. Koran appears in the nick of time and in the ensuing quarrel Chacko is killed. Koran runs upto Chathan, his friend, and requests him look after his wife, who is pregnant now. Koran is arrested. Feeling that he will receive capital punishment Koran asks Chathan to accept Chirutha as his wife but Chirutha refuses this proposal. Chirutha gives birth to a child. Koran is unexpectedly released and comes to know that Chirutha and Chathan were living as brother and sister. They are happily united again.

President's Gold Medal for the Best Documentary Film

RADHA KRISHNA

Produced by the Films Division, Bombay.

Directed by Shri J.S. Bhownagary.

Among India's many legends is the famous story of "RADHA KRISHNA". Poets and painters, since ancient times, have tried to keep this legend alive in the hearts of our people. Distinct among them are the Pahari painters of the 18th century. Films Division's documentary, entitled "RADHA KRISHNA", is the film story of Radha and Krishna through the medium of these paintings, of which as many as 300 have been used in this narrative.

All-India Certificate of Merit for the

Best Children's Film

VIRSA AND THE MAGIC DOLL (English)

Produced by Little Cinema (Calcutta) Ltd., Calcutta.

Directed by Shri Santi P. Chowdhury.

A simple, unsophisticated Adivasi boy one day discovers a bizarre doll in the wooded hills; he runs away from her more in repulsion than fright. Then, while following a stream down to the valley, he slips from a stone and gets trapped in the swirling water of the falls. The doll rescues him by magic. The boy lovingly embraces her and the ugly doll changes into one of uncommon beauty. The boy's love has broken the spell cast upon her by a sage for her vanity: She is now liberated from the curse because the boy has loved her in spite of her ugliness.

Produced by the Directorate of Advertising and Visual Publicity, Ministry of I. & B., Government of India
and Printed by Asia Press, Delhi-7.